

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM

(Type all entries - complete applicable sections)

STATE: Illinois	
COUNTY: Cook	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE

1. NAME	
COMMON: Pine Arts Building	
AND/OR HISTORIC: Studebaker Building	

2. LOCATION	
STREET AND NUMBER: 410-418 South Michigan Avenue	
CITY OR TOWN: Chicago	
STATE: Illinois	COUNTY: Cook

3. CLASSIFICATION			
CATEGORY (Check One)	OWNERSHIP	STATUS	ACCESSIBLE TO THE PUBLIC
<input type="checkbox"/> District <input checked="" type="checkbox"/> Building <input type="checkbox"/> Site <input type="checkbox"/> Structure <input type="checkbox"/> Object	<input type="checkbox"/> Public <input checked="" type="checkbox"/> Private <input type="checkbox"/> Both	Public Acquisition: <input type="checkbox"/> In Process <input type="checkbox"/> Being Considered	<input checked="" type="checkbox"/> Occupied <input type="checkbox"/> Unoccupied <input type="checkbox"/> Preservation work in progress
PRESENT USE (Check One or More as Appropriate)			Yes: <input checked="" type="checkbox"/> Restricted <input type="checkbox"/> Unrestricted <input type="checkbox"/> No
<input type="checkbox"/> Agricultural <input checked="" type="checkbox"/> Commercial <input checked="" type="checkbox"/> Educational <input checked="" type="checkbox"/> Entertainment	<input type="checkbox"/> Government <input type="checkbox"/> Industrial <input type="checkbox"/> Military <input type="checkbox"/> Museum	<input type="checkbox"/> Path <input type="checkbox"/> Private Residence <input type="checkbox"/> Religious <input type="checkbox"/> Scientific	<input type="checkbox"/> Transportation <input type="checkbox"/> Other (Specify) _____ _____ _____

4. OWNER OF PROPERTY	
OWNER'S NAME: Estate of Arnold A. Schwartz	
STREET AND NUMBER: c/o Roosevelt University, 430 S Michigan Avenue	
CITY OR TOWN: Chicago	STATE: Illinois

5. LOCATION OF LEGAL DESCRIPTION	
COURTHOUSE, REGISTRY OF DEEDS, ETC.: Cook County Recorder of Deeds	
STREET AND NUMBER: County Building, 118 N Clark Street	
CITY OR TOWN: Chicago	STATE: Illinois

6. REPRESENTATION IN EXISTING SURVEYS	
TITLE OF SURVEY: Historic American Building Survey	
DATE OF SURVEY: 1957	<input checked="" type="checkbox"/> Federal <input type="checkbox"/> State <input type="checkbox"/> County <input type="checkbox"/> Local
DEPOSITORY FOR SURVEY RECORDS: Library of Congress	
STREET AND NUMBER:	
CITY OR TOWN: Washington	STATE: D.C.

SEE INSTRUCTIONS

STATE:

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7. DESCRIPTION

CONDITION	(Check One)					
	<input type="checkbox"/> Excellent	<input checked="" type="checkbox"/> Good	<input type="checkbox"/> Fair	<input type="checkbox"/> Deteriorated	<input type="checkbox"/> Ruins	<input type="checkbox"/> Unexposed
	(Check One)			(Check One)		
	<input checked="" type="checkbox"/> Altered	<input type="checkbox"/> Unaltered	<input type="checkbox"/> Moved	<input checked="" type="checkbox"/> Original Site		

DESCRIBE THE PRESENT AND ORIGINAL (If Known) PHYSICAL APPEARANCE

Built for the Studebaker wagon company as a carriage warehouse, outfitting shop, and showroom, the building was originally eight stories high with one basement. The walls are load bearing.

The east or Michigan Avenue facade is Romanesque in style and built of rough-cut Bedford stone and red synite granite. It has unusually large windows in varied groupings and is returned one bay on the north and south sides.

A dominant feature at the ground level is a heavy round arch set within thin stone, rounded piers in each end bay which is slightly narrower than the three central bays. The northern bay was originally a carriage entrance. Another dominant motif is a pair of one story polished granite columns, 3'8" in diameter and 12'10" high, said (by Randall) to be the largest monolithic shafts in the country, each topped by highly carved capitals. These columns flank the center bay which originally contained the principal entrance to the building. The remaining two bays contain large diepley windows.

A heavy entablature marks the upper edge of the second story and closes the lowest zone. It is sustained by piers that continue those of the ground floor; the middle three bays have free standing polished granite columns with carved capitals set next to the piers, while the outer bays have similar columns engaged to the piers. Large display windows are set back from the plane of the facade within the piers.

The second zone comprises the third through fifth floors. Five arches in the fifth floor supported by four masonry piers and two polished granite columns give the zone a vertical emphasis. Three large windows (originally displaying wagons) between the columns project to the outer face of the building, while the windows of the fifth floor and of the outer bays are set back behind that face.

The sixth and seventh floors form a unit. Thin, unbroken piers divide the central three bays into smaller units. The two outer bays add a median entablature, making them appear heavier. A prominent horizontal stress is provided by the entablature across the top of the seventh floor.

An ercaded top floor followed by a broken roof containing an attic or ninth floor topped the original 1884 Studebaker Building.

With the completion of Beman's new Studebaker Building on Wabash Avenue in 1895, the Studebaker brothers and Charles C. Curtiss converted the Michigan Avenue structure into the Fine Arts Building, opened in 1898. The ground floor now contained theaters above which were recital halls and a studio floor with special features, skylights, etc., designed under the direction and with the assistance of the new artist-tenants themselves.

On the facade the converted eighth and ninth floors in red granite largely repeated the scheme of the two floors below them, while a new tenth floor rested on a small (con.)

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(Continuation Sheet)

Illinois

COUNTY
Cook

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(Number all entries)

6. (con)
Illinois Historic Structures Survey
1973 state
Illinois State Historic Survey
1800 S Prairis Avenua
Chicago, Illinois 60616

Commission on Chicago Historical and Architsctural Landmarks
1973 local
CCHAL
320 N Clark Street, Room 800
Chicago, Illinois

Chicago's Landmark Structures: An Inventory
1974 local
Landmarks Preservation Service
407 S Dearborn Street
Chicago, Illinois 60605

7. (con)
undecorated cornice and was capped by a large, bracketed metal
cornice that survives.

The original ground floor entrance was closed, and the
flanking arched entrances became the principal entrances. The
central three bays became shops.

Directly behind the shops the groin vaulted foyer extends
the width of the building. Short corridors lead from the arched
entrances to ground-floor theaters. Elevator shafts and stairs
leading to the second floor are located between the shops and
the foyer.

The floors above are decorated in various classical styles,
most evident in the framing of the doorways to the larger suites,
many of which have varnished wooden pediments supported by
fluted wooden columns. The bronze elevator doors have musical
motifs. Studios and offices open off the long corridor pene-
trating the center of the building and are lit by two light
courts. On the tenth floor murals painted by the original
artist-tenants still decorate the walls.

(The original conversion of the building included the
incorporation of a six-story building to the north into the
Fine Arts Building. Its original matching Romanesque facade
was drastically altered in the late 1920s or 1930s, and al-
though the Annex is still connected at each of the six floors,
it is not included in the present nomination.)

SIGNIFICANCE

PERIOD (Check One or More as Appropriate)

- Pre-Columbian; 16th Century 18th Century 20th Century
 15th Century 17th Century 19th Century

SPECIFIC DATE(S) (If Applicable and Known) 1884; 1898

AREAS OF SIGNIFICANCE (Check One or More as Appropriate)

- | | | | |
|--|--|---|---|
| <input type="checkbox"/> Aboriginal | <input type="checkbox"/> Education | <input type="checkbox"/> Political | <input checked="" type="checkbox"/> Urban Planning |
| <input type="checkbox"/> Prehistoric | <input type="checkbox"/> Engineering | <input type="checkbox"/> Religion/Phil. | <input checked="" type="checkbox"/> Other (Specify) |
| <input type="checkbox"/> Historic | <input type="checkbox"/> Industry | Isaaphy | <u>adaptive use</u> |
| <input type="checkbox"/> Agriculture | <input type="checkbox"/> Invention | <input type="checkbox"/> Science | _____ |
| <input checked="" type="checkbox"/> Architecture | <input type="checkbox"/> Landscape | <input type="checkbox"/> Sculpture | _____ |
| <input type="checkbox"/> Art | Architecture | <input type="checkbox"/> Social/Humen- | _____ |
| <input type="checkbox"/> Commerce | <input checked="" type="checkbox"/> Literature | Itorian | _____ |
| <input type="checkbox"/> Communications | <input type="checkbox"/> Military | <input type="checkbox"/> Theater | _____ |
| <input type="checkbox"/> Conservation | <input type="checkbox"/> Music | <input type="checkbox"/> Transportation | _____ |

STATEMENT OF SIGNIFICANCE

The Fine Arts Building is one of the finest large buildings in Chicago to display the climax of masonry design in commercial architecture. It is the only major monument in downtown Chicago designed by Solon Beman, the architect of Pullman. Beman made important contributions to Chicago's masonry architectural style, the style that preceded that of the Chicago School. (S.S. Beman: 1853-1914)

It provided one of the two major sources that led to Adler and Sullivan's design for the Auditorium. While the Marshall Field Wholesale Store by H.H. Richardson has long since been destroyed, the Fine Arts Building survives next to the Auditorium to demonstrate how much Sullivan drew from it for the vertical divisions and general rhythm of his own strong design.

It is also an example of skillful adaptive use conversion. Abandoned as a carriage showroom, it was deftly fitted out between 1895 and 1898 for a new use suggested by the newly built Auditorium. Since then, it has continued to serve as a center for Chicago's cultural life. The founders' intent was "to provide a central point for the cultivation of music . . . as well as the higher arts, and a place where the results of study and the accomplishments of noteworthy things in art could find expression in a way that would prove beneficial to the public." (The Book of the Fine Arts Building). The Fortnightly Club, the Cliff Dwellers, and the Caxton Clubs were first located here. Among the artists and sculptors who had studios were J.T. McCutcheon and Loreda Taft. It continues to serve its founders' purpose with its two music schools, a school of interior design, an opera company, and the studios and offices of several architects and designers, as well as its active theater center. The Studebaker Theater interior was designed by A.N. Rebori who later enjoyed an active architectural career in Chicago.

Margaret Anderson's Little Review and Harriet Monroe's Poetry magazines had their beginnings here, making the building the incubator of Chicago's golden age of literature. The S.I. Mori Bookshop in room 801 and Browne's Bookstore on the ground floor of the Annex had Frank Lloyd Wright interiors, although these are now gone.

Finally, the building provides an irreplaceable element (con.)

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(Continuation Sheet)

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8. (con.)
within the facade facing Grant Park and Lake Michigan. With its neighbors it is a highly significant part of the urban form of Chicago. Centered between the Auditorium Building to the south and the Chicago Club to the north, it features continuity of style, scale, and materials that contribute to the dramatic and harmonious affect of South Michigan Avenue.

9. (con.)
"The Fina Arte Building in Chicago," published by Ralph Fletcher Seymour Co., Chicago, no data.

Andreas, Alfred Theodore. History of Chicago, 3 vols., Chicago, 1884-86.

Industrial Chicago, published by Goodspeed Publishing Co., 3 vol. Chicago, 1891-96.

Randall, Frank A. History of the Devalopment of Building Construction in Chicago, Urbana, 1949.

Tallmadge, Thomas E. Architecture in Old Chicago, Chicago, 1949.

9. MAJOR BIBLIOGRAPHICAL REFERENCES

Smith, Alson J. Chicago's Loft Bank, Chicago, 1953
 Condit, Carl W. The Chicago School of Architecture, Chicago, 1964.
 (con.)

10. GEOGRAPHICAL DATA

LATITUDE AND LONGITUDE COORDINATES DEFINING A RECTANGLE LOCATING THE PROPERTY				O R	LATITUDE AND LONGITUDE COORDINATES DEFINING THE CENTER POINT OF A PROPERTY OF LESS THAN TEN ACRES				
CORNER	LATITUDE				LONGITUDE				
	Degrees	Minutes	Seconds	Degrees	Minutes	Seconds	Degrees	Minutes	Seconds
NW	°	'	"	°	'	"	°	'	"
NE	°	'	"	°	'	"	°	'	"
SE	°	'	"	°	'	"	°	'	"
SW	°	'	"	°	'	"	°	'	"

APPROXIMATE ACREAGE OF NOMINATED PROPERTY: One

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE:	CODE	COUNTY	CODE
STATE:	CODE	COUNTY:	CODE
STATE:	CODE	COUNTY:	CODE
STATE:	CODE	COUNTY:	CODE

11. FORM PREPARED BY

NAME AND TITLE: Shella Thoman and Professor Carroll William Westfall

ORGANIZATION: Landmarks Preservation Council DATE: Feb. 25, 1975

STREET AND NUMBER: 407 S Dearborn Street

CITY OR TOWN: Chicago STATE: Illinois CODE: _____

12. STATE LIAISON OFFICER CERTIFICATION

As the designated State Liaison Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service. The recommended level of significance of this nomination is:

National State Local

Name _____

Title _____

Date _____

NATIONAL REGISTER VERIFICATION

I hereby certify that this property is included in the National Register.

 Chief, Office of Archeology and Historic Preservation

Date _____

ATTEST: _____

 Keeper of The National Register

Date _____

SEE INSTRUCTIONS

ENTRIES IN THE NATIONAL REGISTER

STATE ILLINOIS

Date Entered AUG 11 1975

Name

Location

Studebaker Building

Chicago
Cook County

COPY OF CONGRESSIONAL NOTIFICATION

Also Notified

Hon Charles H. Percy
Hon. Adlai E. Stevenson
Hon. Cardiss Collins